SACRED DANCE GUILD
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Celebrate Diversity: Festival 1991

An open letter to Sacred Dance Guild members and friends from Diane Rawlinson, Program Director Festival 1991:

Cynthia Winton-Henry and Phil Porter

Steve Savage

Festival 1991 is rapidly approaching and the Lakeshore Chapter is honored to present *CELEBRATE DIVERSITY*. This year's festival will prove to be a rich collection of facets of sacred dance. "Sacred" has many meanings and purposes for each individual depending on the stage of life one is in. We have chosen to allow a variety of experiences to occur so each person may find their own sense of connection with spirituality.

It is truly a challenge to bring this festival to you for our needs are great and resources limited. As an organization we are incredibly diverse in our interests and experiences; that's what makes us unique. From quiet time at the beach (weather permitting) to the gala faculty/guest performance there will be a chance to nurture and experience yourself and others.

We are excited about the faculty at this year's festival. *Carla DeSola* is a dear friend of the Guild and her expertise in choreography, meditation, and other avenues of sacred dance will be a highlight. *Carolyn Deitering* is a respected dancer, writer, liturgist, and workshop director. *Brother Joseph Kilikevice O.P.* is a board member of the Lakeshore Chapter. It is an honor to have him present his dances of Universal Peace at this year's festival. We will be using the dances as a community gathering time so all may share together.

Many of you know *Cynthia Winton-Henry and Phil Porter* of WING IT! performance ensemble. Their work is challenging to all and will help you find new ways of shaping creativity for worship, education and performance. In addition they will lead a special children's workshop for area children that you may observe if you wish. The opening faculty forum will give you a chance to meet presenters and get a feel for the type of classes and workshops being offered.

Chicago artists *Nana Shineflug* (Chicago Moving Company) and *Amanyea Payne* (Muntu Dance Theatre) are two of the most highly respected artists in our area. Both will be teaching technique classes (with live accompaniment) and their companies will be guests at our gala performance. Additional artists and workshop leaders will be drawn from the Chicago area, a mecca of rich, inspiring individuals.

As we address scheduling, we are allowing for daily time to share in differing locations (i.e. chapel, studio, outdoors). Festivals are a means of networking and interacting with individuals having common goals as ourselves, giving time to this need is part of our focus. In addition each main faculty member will lead liturgy one day. There is also opportunity to study with main faculty members on a regular basis and/or experience a variety of approaches.

As you may have guessed August 13-18 will prove to be an enriching time and we hope you will join us. The only way to fully appreciate the powerful experiences in store is to attend Festival 1991. *Register early, space is limited.* Even if you can not attend the full week, please inquire about one day passes which will be available.

If you can not attend, consider donating to this year's festival to allow us to keep costs low both now and in the future, donations over $25 will be recognized in the festival schedule and program. If you would like your work/resources/promotional materials to be highlighted in our resource center, contact Diane Rawlinson (708) 627-2127 (special festival number) for more information.

As a chapter we look forward to our coming guests and want to share the hospitality and friendliness of the "Windy City." Let us know if you plan to sightsee and we will put you in touch with travel agents to assist you. We are also grateful to Barat College for their support in this festival. See you in August.

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Deadlines for the Journal: August 15, November 15 and February 15. Deadlines for the Events Calendar: For the present the same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/ membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

President's Message

As I sit at my office desk and look out the window, I can see Lake Erie. I close my eyes and I can see Lake Michigan; I think of Festival '91 and my heart and best wishes go to The Lakeshore Chapter as they busily prepare for the Celebrate Diversity Event.

But my thoughts don't stop there, they continue to travel on to Denver, Colorado where Festival '88 was held. All the memories come leaping back to me: the mountains, the dance, the cosmic energy. I look at a painting I brought back that hangs in our hallway.

Then I am carried away to Berkeley, California and P.S.R. I remember all the wonderful dancers I moved with last summer. I truly left my heart in San Francisco! I am immediately transported up the coast on the wings of silver (or was it a Greyhound?) to Portland, Oregon and Festival '90! I can so vividly see the Beach and hear the Drumming. It was truly mystical. I look at my drum that came back with me from Portland and I breathe in deeply many memories.

The dance then sweeps me all the way across the country to the campus of Sarah Lawrence College in New York, Festival '87, the beginning for me of a great adventure in the Sacred Dance Guild. My first festival and what a blessing. The friends I made and still have were the minds and bodies sharing the gift of dance with me. I returned home with a new guild chapter that year.

I journey back to Lake Erie and Festival '89. The flood of memories come rushing back. What a busy year that was hosting Festival '89. But the joy, the warmth of excitement as dancers from all over the country came to the waters I call home. It was worth all the work.

I open my eyes and it is February, 1991. I realize that the Sacred Dance has taken me to the East and West of this country. I am looking forward to Festival '91 when I can again center with the East and West in the bodies of fellow dancers and friends.

I cannot end here in Michigan. My Spirit must continue to journey, both east and west, to the Persian Gulf, South Africa, El Salvador to all places where the Dance of Peace and Healing must go.

Let us unite our hearts, minds and bodies of the dance to celebrate the diversity and help bring Universal Peace. Our energy, creative talent, and love can make a difference!

I encourage all of you to join us at Festival '91 in Chicago, Illinois. It will be a time to gather in dance, friendship, sharing of our diverse talents.

I am looking forward to Dancing, Praying and Playing with each of you at Festival '91

My Heart Dances with you.

Pam

Editorial

"From the Center East Meets West in Sacred Dance" is our theme for this Spring issue. In a very short time, August 13-18, we will be gathering at Barat College for Celebrate Diversity: Festival 1991. From the articles in this *Journal,* it is obvious that the leadership will take us into new depths and new heights as we worship and create and recreate through sacred dance in the center of our country.

Even as I sit here and write, I know all over the country dances are becoming part of the Lenten season, becoming part of the Passover season, becoming part of the peace that we all want.

The War stopped us all for a time, but then we picked up and carried on with prayer, in some cases danced prayer. Now we prepare to gather again for Festival 1991, to celebrate the peace, to celebrate life.

Our theme for the Fall issue "After the Gatherings" should not only report the Festival 1991 but also the many workshops during the summer.

Please continue to send your Journal news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, Joan Huff, 6 Baylis Street, Oswego, New York 13126.

I received a note from True Hertz, poet of the Fall Journal 1990 to make a correction in the poem "Gratitude." Instead of "I'm plodding" it should read "Imploding".

In This Issue

Celebrate Diversity - Festival 1991
by Diane Smagatz Rawlinson.....1
President's Message by Pam Gwozdz 2
Editorial.....2

Steve Savage

From the Center East Meets West in Sacred Dance

Celebrate Diversity
by Brother Joseph Kilikevice, O.P. 3
Wing It! by Cynthia Winton-Henry and Phil Porter 4
Celebrate Diversity — Classes
by Carolyn Deitering 4
From the West by Carla DeSola.....5
Image a Dance by Karen Josephson 5
Called to Dance Global!
by Jeannine Bunyan 6
Portrait Dances from *Women of the Word*
by Pat Rickard, SND.....6
McCord's Musings by Don McCord 7
P.S. on 1990 Festival by Lana Spraker.....7
West Meets East in Hong Kong
by Mary Jane Wolbers.....8

Pamphlet Project Begins.....3
Three New Summer Workshops at PSR....9
Note on Affiliations 10
Letters to the Editor.....10
Recommended Reading.....10
Sacred Dance Activities 10
Memos from the Minutes 11
Calendar of Dance Workshops.....12

Journal Contributors: Toni' Intravaia, Editor; Brother Joseph Kilikevice, O.P.;Carolyn Deitering; Cynthia Winton-Henry; Phil Porter; Carla DeSola; Jeannine Bunyan; Karen Josephson; Pat Rickard, SND; Don McCord; Mary Jane Wolbers

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Celebrate Diversity

by Brother Joseph Kilikevice, O.P.

Celebrate Diversity. What beautiful words these are when the more usual response to diversity is fear. The basic insecurities of human beings become highlighted when encountering anyone not like oneself. Those with a different culture, different religion, different spirituality, different politics, different social class, even different dress can produce a kind of primal response in us that sees diversity as threatening to our tribal instincts. While there are many benefits to the huddling instinct such as the support and encouragement of like-minded people, differences and distinctions have served to divide people from one another in a world that clearly calls for greater understanding among the inhabitants of this relatively small planet. Misunderstanding born out of the fear of diversity has brought about much suffering as war is chosen as a way to deal with our differences.

We clearly choose another way to look at what is different about us when we say we are going to celebrate diversity. To celebrate means to take delight in, to rejoice in, pay tribute to, honor and appreciate with festivity and ritual. Celebration drives out the demons of fear and apprehension, isolation and guardedness. And in their place come the angels of peace, trust, healing and reconciliation. Human diversity takes its place with the rest of creation in joyful interdependence, reveling in the richness and beauty of the divine imagination.

My contribution to the Sacred Dance Guild Festival 1991 will be to gather us in joyful celebration of the cultural and spiritual diversity of the people of the earth with the "Dances of Universal Peace." This sacred folk art invites the heart to be a place of welcome for all people as brothers and sisters created and loved by God whose breath brings the gift of life to all equally. Simple steps easily learned by anyone and done while holding hands in a circle allow the performer in all of us to let go into the rhythm and movement of the group. Our voices join in singing or chanting a simple melody using a sacred phrase as we dance, bringing our breath into the dance as well. As our hearts become attuned to the One who unites all, and the mantra-like repetition of the dance begins to carry us, we find the dance dancing us, the song singing us. A moment of deep oneness is realized at the end of the dance in the silence and stillness that surrounds us. Differences and distinctions disappear and we are one with Native Americans, Hindus, Buddhists, Muslims, Christians, Jews and others. The cultural and spiritual traditions of the world belong to us all for:

> "One is the community of all peoples, one their origin, for God made the whole human race to live over the face of the earth. One also is their final goal, God. God's providence, God's manifestations of goodness, God's saving design extend to all until that time when the elect will be united in the Holy City, the city ablaze with the glory of God, where the nations will walk in God's light."
>
> —*(From the documents of Vatican II, On the Relation of the Church to Non-Christian Religions.)*

ANNOUNCEMENT: "Pamphlet Project" Begins

An Effort to Provide Useful Information to All Our Members

One of the suggestions from the Task Force Questionnaire circulated last year was the development of a set of pamphlets on useful topics. These are envisioned as pieces slight enough to be mailed for a 29 cent stamp, and available to SDG members for the cost of postage, printing and handling. I have agreed to coordinate the effort to produce a number of these pamphlets, on such topics as: Introducing sacred dance, How to run a workshop, Costumes.

These and many other topics were suggested by questionnaire respondents, along with suggestions for some people who could write them.

I am now gathering an editorial/selection committee to decide which topics to develop and who should write them. If you have further ideas on either topics or authors, please contact me: Ellen Roberts Young, 214 E. Athens Avenue, Ardmore, PA 19003, Phone (215) 649-2526.

We hope to have the first products ready by sometime in the summer of 1991.

Wing It!

by Cynthia Winton-Henry and Phil Porter

Cynthia Winton-Henry and Phil Porter began working together in 1979 as members of Body & Soul Dance Company. In the ten-year history of the company, they performed and taught throughout the United States, and in Canada, England, Scotland and Australia. From its beginning, the company was devoted to adding humanness to the formalistic trends of contemporary modern dance choreography. Their work dealt with social, psychological, interpersonal, political and theological issues.

As they traveled across the country, they taught dancers and nondancers alike about dancing and choreography, about unique personal movement vocabularies and the fear of looking foolish; about dancing together and creating on the spot; about presentation and structure and performance. Out of this experience, they developed InterPlay, their technique for allowing people of all levels of ability and experience to discover their natural creative possibilities.

In 1989 they formed Wing It! Performance Ensemble to concentrate on improvisation combining dance, music and theater, and to apply InterPlay techniques to performance. They teach ongoing InterPlay classes in the San Francisco Bay Area, perform as a duet and as an ensemble of seven dancers and musicians, and lead workshops for churches, schools, corporations, and dance and theater departments across the country.

They have also established Wing It! Press to create and distribute resources related to their work.

At the 1991 Sacred Dance Guild National Festival, they will be teaching an on-going class in their InterPlay technique, as well as offering a variety of one-time classes including one for children. Phil will be performing "Sermonettes & Scandals" as part of one workshop, and Cynthia and Phil will be performing their special blend of dance, theater and music improvisation in the faculty concert.

Celebrate Diversity —Classes

by Carolyn Deitering

Creative Technique Class: a non-threatening approach to liturgical dance technique; encounter the many faces of movement experience and expression: kinesthetic, natural, creative, individual, community, ritual, breathing and relaxation; no previous technical experience necessary.

The Liturgy as Dance: an in-depth look at (and experience of) the dancing already present in many communities gathering for worship. Development of movement ideas and dance rituals for our own congregations at home, and for the congregation of the Sacred Dance Guild gathered for the 1991 National Festival!

Creative Approaches to Sacred Dance Accompaniments: use of silence, voice (words, tones, songs, Scripture), and portable instruments, self accompaniment, and accompaniment of each other and large groups.

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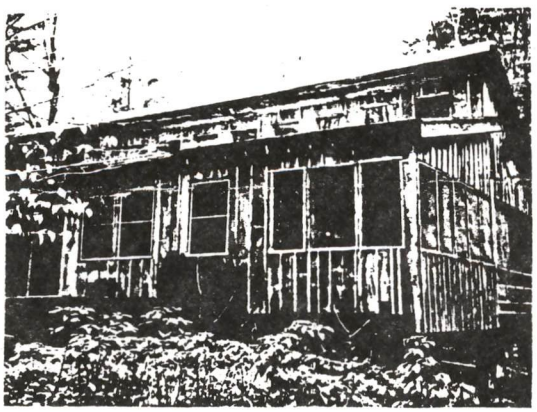

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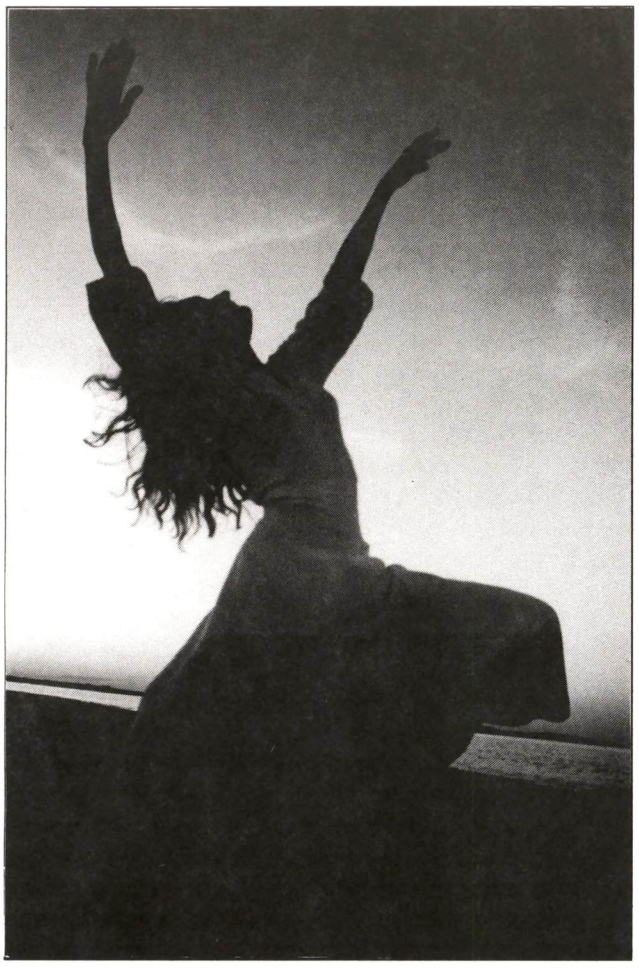

Photo by Beverly Hall

From the West

by Carla DeSola

FROM THE CENTER, EAST MEETS WEST IN SACRED DANCE

I've been refreshed and stimulated by my time on the West Coast, specifically at the Pacific School of Religion. I'm in the dual role of teacher and student, and with outside work, it's very demanding, but also exciting. I expect I'm being changed in ways that will influence my dances and teaching in the years to come. Doug Adams has been a wonderful support in all of this. And somehow, with the urgings and grace of the Spirit, I have found time to create several new dances. I hope to share these with you in the future. I am teaching a course in sacred dance each semester, along with Cynthia and Michael. The students are very receptive and creative. My cup overflows.

But I do still miss N.Y., the Cathedral, colleagues and studio. I recently danced with Janet and James, two Omega dancers, for a large catechetical conference in New Orleans. Omega continues, with Lucille Knopf organizing workshops and other programs. Our efforts have turned to dancing for peace. A contingent of dancers from P.S.R., Intercession Workshop and Southern California S.D.G. will meet in the desert, March 8-10, with Kathy Scarano, leader of Kairos Dance Co., at the Nevada Test Site.

Carla DeSola

Image a Dance

by Karen Josephson

Image making: the most important tool for a dancer. It is not often the technical execution in a dance that is remembered by an observer, but rather the image left in the mind's eye. Images are comprised of the total dance experience for the audience—music/sounds, setting, costume, shapes, relationships within the space, etc. These are all physical factors, which can be experienced through the physical senses. We live in a physical world, and that is what we have to use in our dance. We have bodies, floors, clothes, musical instruments and lights. Our spirits cannot dance without our bodies. We can only work with the physical, which in combination create images.

Even though images are made from the concrete physical, images themselves are not physical. They are spiritual, transcending the physical realm, and reaching into areas where there are not even words for description. Images are pictures in the mind's eye (not a physical place) which gather in emotions, past histories, hopes, fears, dreams, hurts. Images speak to those pockets within humans which are immune to words alone, and are more easily consumed by people than a string of words. The memory of an image lingers long, sometimes forever.

Just as images are beyond words, they are also beyond our ability to totally control. We do not know how a dance image we create will be perceived by each observer. For sure it will be slightly different for each person, depending on their experiences and backgrounds. An image perception may even be totally different than that intended. Perceptions cannot be controlled. Our control is with the image making, and we must be responsible with that. We need to be clear and certain about the image we want to project, and we need to be aware of every physical factor which relates to the dance, to make sure there is a harmony.

Because we are not a dancing or dance literate society in general, and because most of our dance within the context of religion will be for and/or with nondancers, claims of not "understanding" are often heard. Yet "understanding" may not be the point. Dances create images; images defy words, which defy neat little packages for "meaning." Try to "understand" the image from a sunset and then put it into "meaningful" words. Yet our society is so accustomed, particularly in religious contexts, to working with words, that if words are not related, an experience or image is often negated, and perhaps even feared.

If we have arranged all of the details in our dance, exercising solid control of the physical elements, we need to give over the rest—the spiritual—to the Spirit, who goes where it wills. The Spirit knows how to deal with "understanding," "meaning," even fear, and may use our dance in ways we never imagined, but which are consistent with our images.

Portrait Dances from *Women of the Word*

by Pat Rickard, SND

Sacred dance above all is prayer. Like prayer, sacred dance has a variety of forms. One contemporary form might be called "portrait dance." I define a portrait dance as a danced representation of a person.

The dancer as artist selects those movements which crystallize the meaning of a subject's life. Like a painting, a portrait dance captures the essence of a personality with a few movements and expresses the image within certain boundaries. The portrait might be offered as a meditation in a liturgy but also could be performed in a concert.

Recently, the Christian Life Dancers of Cleveland, Ohio linked their talents with artist and story-teller Mary Lou Sleevi to develop portrait dances of Biblical women. Mary Lou Sleevi is the author and artist of the book *Women of the Word* (Ave Maria, Notre Dame, Indiana, 1989). The sixteen women of the word paintings that appear in her book are a result of Mary Lou's own probing for meaning and "the whole notion of personhood." Her artistic gifts explore what the scriptures have to say to and about women. The paintings, executed in brilliant acrylics, depict women at the heart of the salvation story and the gospel.

The Christian Life Dancers heard her stories, gazed on her paintings and began to dance the lives of Sarah, Hagar, Mary, Elizabeth, Mary of Magdala, Phoebe and Lydia. To achieve the effect she desired, Mary Lou used the contemporary art form of "hard edge," which, she explains, is "flat and precise, stripping to essential, allowing nothing fuzzy." She depicted each woman in an encounter with God. The focus is on their hands and faces, since, "good news shows on a face or body and so much that is caring is done by a hand." The Christian Life Dancers translated these paintings into gesture and movement so that the biblical women might speak to people of today.

Bringing the paintings to life began in prayer and discernment. Each dancer quietly reflected on the meaning of the paintings and listened to hear an inner call to dance a particular Biblical woman. The entire group discussed the choices of individual dancers and agreed on some ensemble numbers. Each dancer selected her own music and costume and brought these back to the group for further refinement. Throughout the process, Pam Gwozdz, as artistic director, coordinated the planning.

On March 23, 1990, Mary Lou Sleevi and her husband Gene collaborated with the Christian Life Dancers in presenting "A Glad News Event" at St. Joseph Christian Life Center in Cleveland, Ohio. Several paintings were displayed, evocative reflections and portrait dances were offered with slides of the remaining paintings as backdrops. Due to requests following the success of this evening, the Christian Life Dancers have subsequently presented the portrait dances to several different audiences in the past year. Women's groups have special interest in the feminist possibilities in these dances.

This experience of linking with the literary and visual arts was deeply enriching for the dancers. Contact with the creative energies of another artist inspired the imagination of the dancers. The opportunity to delve more fully into the Biblical texts helped make the women of the word come to life for the dancers as well as for the audiences. Many who came to the Glad News Event remarked that for the first time, the Biblical women became real persons that they could identify with. Portrait dances can help assure that "Seeing *is* believing!"

Called to Dance Global!

by Jeannine Bunyan

Events in today's world are requiring us to let go of narrow denominational, provincial, national prejudices. Satellite instant communication is forcing us to finally acknowledge that the crisis speaks to us spiritually as well as ecologically, economically, and politically.

The important question for us "Sacred" dancers is, "Do our dances deal with important, life-changing issues?" Our Dance ministry cannot continue with vitality unless our dance themes juxtapose the light/dark experiences which speak to our spiritual/human condition. Praise/celebration dances have their joyful purpose, but take care we not become *gushy!* At the same time, we must create dances that are *gutsy* — dances with substance. It is time that we consciously dance the interdependence of all peoples with creation itself — a dance of reverence and respect for each person and the environment. Regardless of our religious orientation, we are "Called to Dance *Global!*"

Dance Chant for Peace

Form a group circle, signifying all the peoples on earth. Facing center: with a step-together, travel counterclockwise (direction of earth rotation). Each phrase uses two sideways steps.

Come Holy Spirit	With left hand make 2 small beckoning circles
Come dwell in each of us	With left hand draw 1 large beckoning circle coming overhead and resting on right shoulder
Help us to live in Love	Reach right hand, high overhead, form fist and pull toward self, gradually soften hand until resting on left shoulder. Hands are now crossed over chest: the non-hearing sign for "Love."
So we may live in Peace	Hands uncross, rising to prayer position over head, then open wide to encompass all people in circle.

Repeat Dance as long as meaningful for group.

McCord's Musings

by Don McCord (from the Austin Blvd. Christian Church Newsletter)

October 30, 1990

As I write this column, early Monday morning, my spirit is still in flight! We were gifted on Sunday with two of the most creative and talented "angels" who have ever flown across my path! Cynthia, (Cynthia Winton-Henry) who is a clergy person, seminary professor, dancer, and creator of dance-movement workshops for the church, is from the Christian Church (Disciples of Christ) in the San Francisco area.

Cynthia and Phil's (Phil Porter) sermon with the children left me so moved and breathless that I really left my sermon manuscript on the pulpit. We had been so visibly and powerfully immersed in the Holy Spirit that mere words seemed to be unnecessary. At the reminder of George and Judy and Jan (musicians and worship leader) I recovered something in order to give the proper cues for the offering and the diaconate to move on with the service.

The message for the children is for all of us, of course, that we can truly choose our identity—and not just the costumes for Halloween. We can choose to be angels! And the children grasped it. They flew! They flocked close! They bobbed and weaved, and danced and sang! And so do we all!

The prayerful and playful dance of the "Closer Walk" to George's jazz clarinet was pure Biblical ballet, I think. Surely the message of King David's ecstatic dance before the altar of the Lord must have been something from this kind of repertoire, too. Or, that is, Phil and Cynthia have been drinking from the same cups of joy and exaltation! And their exuberance spilled over on us. I hope we do not get this lovely "stain" out of our being.

Not many of us were prepared for this liturgical dance. We put together the service over the phone and in a few minutes before the service on Sunday. Perhaps angels are just like that. They just come in by surprise, totally unexpected. There is no way to really prepare to entertain angels. Sometimes they come, and we are fortunate to entertain them "unawares," as some of our Biblical writers (Paul, for instance) suggest.

It pays to come to worship. Sometimes God finds us there, when we least expect it!

Peace!

P.S. Thoughts on the National Sacred Dance Guild Festival '90

by Lana Spraker

This was the best festival I had ever attended: any time, any organization! Why? Because we traveled—through dance—to China, India, Africa, Native America, Modern America and Europe. And we traveled—geographically—to the spectacular Oregon coast, and (in Portland) to the contemplative and breathtaking Japanese Gardens, to sunset by the waterfront and dancing Salmon Spring Fountain, and to the uninhibited joy of the Northwest African American Ballet at Schnitzer Concert Hall.

We were fed at every level: our eyes, ears, dancing bodies, and tummies were treated to a rich and satisfying fare. Our hearts were stretched more open by the thoughtful loving attention of those Portland Guild members who brought this week-long celebration to fruition, especially Susan Cole.

We were blessed in the new friends we made, and by the culmination of this inspiring week: 100+ dancers fanning out to eight local churches to simultaneously offer for their worship experience the sacred dance choreography of Carla DeSola.

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IN SACRED DANCE

West Meets East in Hong Kong

by Mary Jane Wolbers

Mary Jane Wolbers

A Hong Kong secondary school presentation. "Execute II — Accomplish," during one of many afternoon programs of the Hong Kong Conference, July 1990.

For the first time in its history, the Sacred Dance Guild participated in an international dance conference. The conference was held in Hong Kong from July 15 through 28, 1990, at the Hong Kong Academy for Performing Arts. Its theme was "Contemporary Issues in Dance: A Global View;" presentations by delegates focused on dance research, notation and administration.

The Guild was one of fifty dance organizations world-wide represented at this, the Fifth Hong Kong International Dance Conference. Five hundred delegates attended, and an equal number appeared in performances that were held afternoons and evenings throughout the two weeks' busy schedule. The program had evolved over a three year planning period, skillfully coordinated by Conference Director Carl Wolz, Dean of the Hong Kong Academy for Performing Arts. It was an exhilarating, informative and enchanting event which words fail to describe.

Serving the Organizing Committee was Mary Jane Wolbers, who was invited to coordinate the Guild's participation and assist in many aspects of program planning. At the Conference, she represented the Guild at Plenary Meetings, introduced Guild presenters and moderated the panel discussion, "Contemporary Concerns in Liturgical Dance."

Guild members selected to present papers were Doug Adams, Diane Apostolos-Cappadona, JoAnne Combs, Maggie Kast, Martha Ann Kirk and Kathryn Mihelick. Their papers appear in entirety in the two-volume conference proceedings. (Small wonder this is a two-volume work, considering the magnitude and scope of this event!) Joann Flanigan, Maggie Kast, Kathryn Mihelick taught workshops. Matteo, assisted by Carola Goya and Wendy Forster, presented a special program, "Dance—A Divine Unrest." His lecture-demonstration was eloquent and informative; again, he proved to be an "ambassador extraordinaire" for the Guild. His message was superbly fitting for such an international gathering.

For the benefit of those conferees who arrived in Hong Kong for the second week of events, the Opening Ceremony was restaged on Monday, July 23. It was, indeed, impressive. So many hundreds of people gathered on the Academy's balconies, landings, and escalators to witness a spectacular ceremony highlighted by a moving tribute from the Hawaiian delegation, the playful acrobatics of Chinese dancers as lion, lioness and two offspring, to the entire delegation's singing "Getting to Know You" (in English, then in Chinese) and "For the Beauty of the Earth!"

It would be hard to imagine a more ideal facility for the Conference. This magnificent four-story building on Wanchai provided studios, meeting and lecture rooms, performance spaces, air-conditioned comfort and social ambience, plus a corps of Academy and other Hong Kong dance students to minister to every need. It was proximal to the Harbor View International House (where most conferees were housed), and the Hong Kong Arts Centre. The Hong Kong Cultural Center, where two major performances were held, was a short ferry-boat ride across the harbor on the mainland, Kowloon.

English was the official language of the Conference; communication was furthered by simultaneous translations into Chinese via earphones provided at presentations of all papers and panels. Program copy also included Chinese as well as English. More important, it was noted that dance as a universal language opens doors to understanding. As conferees danced together and watched performances they were unified by a common spirit that transcended verbal language. One wonders how similar international conferences in other disciplines succeed, given the ever-present "language barrier," and the absence of dance.

The Guild's presence at this conference engendered much interest. Many delegates learned of its existence for the first time. All were eager to learn more about its membership and activities. Sessions by the above-named presenters were well attended and discussions were lively. Members report their international networking is still active as they correspond with those whom they met in Hong Kong. In sessions not primarily geared to dance as a dimension

of worship, there were innumerable examples of dance highly spiritual in nature. The discussion at one point prompted a delegate to ask, "Is it possible to dance at all if one neglects the spiritual?"

Plenary sessions attended by organization representatives, and all others interested, were concerned with Conference announcements, presentations in which historical highlights, summary of purpose and activities of participating organizations were given, and the formation of a world-wide dance organization was discussed. Mary Jane Wolbers spoke for the Guild, including an announcement of the 1991 Festival (this will be noted on the forthcoming International Dance Calendar) and asserted her belief that participation in an international organization would extend the Guild's global, interdenominational, interfaith mission, and that understanding among the peoples of the earth can be fostered by mutual respect for one another and the diversity of ways in which worship is practiced and passed on to succeeding generations.

A committee was assembled at the Conference to establish a global organization for dance. Its goal is international cooperation between dance people, and an exchange of information about dance. A calendar of dance events was solicited from those present as a step toward an "informational clearing house." A major conference is projected to be held every three or five years. Carl Wolz mentioned Belgium as the possible site of the next conference.

The entire "Hong Kong experience," concluding with a trip out into the harbor for an eleven-course dinner at one of the famous floating restaurants, was memorable in many, many respects. One short article can hardly do it justice. Perhaps it is best summed up in the words of a fellow delegate, "In dance, how rich is our experience!" The participation of Guild members was made possible by a grant from the Asian Cultural Council, funds donated by chapters, church groups, families and friends, and personal commitment. A word of gratitude is in order.

For additional coverage of the Conference, these sources are commendable:

Kathryn Mihelick's article, "Two Moments in Hong Kong" in the Fall 1990 *Sacred Dance Guild Journal*, volume 33, number 1, page 6.

Mary Jane Wolbers

Joanne Flanigan, Mary Jane Wolbers and Marlene Richards enjoying an impressive, colorful oriental figure at the Hong Kong Academy of Performing Arts.

Ann Vachon's articles in two successive issues of the *Philadelphia Dance Alliance Newsletter*, November and December 1990, volume 5, numbers 3 and 4.

American Dance Guild's "Conference Issue" of *American Dance*, January/February 1991, volume 35, number 3.

Marian Horosko's article, "The Not So Far East" in the January 1991 issue of *Dance Magazine*, volume LXV, number 1, pp. 64-66.

As for the post-conference tours, those who extended their oriental journey beyond Hong Kong into Beijing, Shanghai, Bangkok, Bali, and Indonesia are eager to share this part of their adventure with anyone and everyone who asks! Theirs was the unique pleasure of experiencing oriental culture where "religion, dance, and the arts are a continuum," in the homelands.

Three New Summer Workshops to Inspire Your Sacred Dance Offered at Pacific School of Religion

by Doug Adams

Come to one or more of these opportunities this summer to inspire your dance: July 22-26, 1991: "Experiencing Spirituality Through Music." Doug Adams and Robert Maynord teach many ways to embody music especially using chant which incorporates drums, stringed instruments, the human voice, and dance. Ways of bringing Psalms to life will be experienced from Biblical, historical and contemporary ways.

July 29-August 2: "Dance and the Church: Dance as an Art of Human Liberation." Dance embodies religious freedom and has done so throughout time. Oppressed and freed people turn to dance as a spiritual force that sustains life, identity, and hope. It is a vehicle of real communal power. Many cultures reach that to know liberation we must dance together. Are we willing to dance together? Faculty: Carla deSola, Michael Mansfield, Doug Adams, Cynthia Winton-Henry, Margaret Taylor, Phil Porter, Robert Maynord, Katharine Harts, Sally Ackerty, Gordon Dragt, Joanne Henry, Joanna Haigood, Joan McMillan and Patrick Makuakane.

August 5-9, 1991: "The Spirit Moves: Sacred Dance." Carla DeSola teaches this week so it is your opportunity for intensive study all with Carla. Each person will discover how reflection deepens one's understanding of his or her unique spiritual and theological development and how that helps shape dance in community life.

Note on Affiliations

from Mary Jane Wolbers

In the "collegial fellowship" department, members should be alerted to the ADG Conference, June 14-16 at the 92nd Street YM-YWHA Dance Center, New York. For further information write: American Dance Guild, 31 W. 21st St. 3rd Fl., New York, NY 10010. The Sacred Dance Guild should list our affiliates on their Festival information. Members should also know about the N.D.A. (National Dance Association) regional meetings and national convention, in addition to each state having local meetings. Arthur Hall, SDG honorary member, will be teaching at EDA in Newport and performing; and that former SDG president "Max" DeBruyn is current leader of the Midwest District. National is April 3-7 in San Francisco and lists a session on liturgical dance.

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 - (212) 627-3790

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston VA 22091 - (703) 476-3436

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 - (415) 595-2433.

Advertise in the Journal

Ad per ONE(1) issue	
Full page inside cover	$200.00
Full page inside	150.00
One-half page inside	100.00
One-quarter page inside	60.00
One-eighth or business card	40.00
Ad per THREE (3) issues	
Full page inside cover	$500.00
Full page inside	400.00
One-half page inside	275.00
One-quarter page inside	150.00
One-eighth or business card	95.00
Classified Ads and Personals	
1-10 words	$5.00
10-20 words	8.00
20-30 words	13.00
30-40 words	17.00

SACRED DANCE ACTIVITIES

CALIFORNIA

Joachim Thiel., O.P. reports: "A Creation-Centered Spirituality Retreat for Men" was held at LaSalle Manor, Plano, Illinois with Br. Joseph Kilikevice, O.P. and Neil Douglas-Klotz, M.A. On January 8 "Prayers of the Cosmos...Dances of Universal Peace" was hosted in the Chicago area with Neil Douglas-Klotz.

Carla DeSola reports: "The Spirit Moves" on January 26, 1991 at Luther Memorial Church, Burbank. Exploration in liturgical dance with technique, improvisation, prayer meditation, choreography.

Other presentations and workshops included "Dances of Universal Peace," on November 23 and December 21, 1990; Family Dancing Christmas Carols on December 2, 1990; "Movement to Transform Self" January 14-March 4, 1991; February 14, 1991 Los Angeles Archdiocese Religious Ed at the Anaheim Convention Center and February 22-24 Midwinter Workshop, Dances of Lent, at Valyermo.

CONNECTICUT

The Union Theological Seminary and the Sacred Dance Guild presented "The Breath of God: An Approach to Movement — an Approach to Prayer" on February 2 at Social Hall, Union Theological Seminary, Bridgeport with Rev. Nancy Roth.

ILLINOIS

Sacred Dance: Ritual Making, a movement class focusing on body, object and text as elements of ritual taught by Maggie Kast on Mondays from January 14 through March 4 was held at Hull Chapel, First Unitarian Church, Chicago.

Call to Action Midwest Conference hosted "Spirituality In our Ecological Age: Hope and Challenge of the New Cosmology" at Chicago O'Hare Holiday Inn on February 16-17, 1991. Featured were: "Creating Sacred Space: The Individual As Myth Maker" with Lynne Dusenberry Crow; "The Sun Dance of the Crow Indians of Montana: an Ecological Ritual" with John Grim; and "Dances of Universal Peace" with Mary Martha Metzler.

Nana Shineflug reports Nana Shineflug and the Chicago Moving Company presented concert at Dance Center of Columbia College, Chicago on January 4, 5 and 11, 12, 1991. They also share dance with many young people throughout the area.

Donna DeMille reports: On January 8 at Mundelein College an evening of "Prayers of the Cosmos: The Aramaic Lord 's Prayer and Beatitudes" was given by Neil Douglas-Klotz . On January 20 at Barat College in Lake Forest, Illinois "A Time of Sharing" was hosted by Jane Siarny. On Sunday March 3 Walking on Thorns was hosted by Kenneth Ortega.

January 12 at Elk Grove High School Randy Duncan, artistic director of the Joseph Holmes Chicago Dance Theater, presented a dance workshop.

KANSAS

Kathy Thibodeaux of Ballet Magnificat reports: Wichita, Kansas at the Friends University saw "We Shall Behold Him," "Sandi-Songs,""Holy Nation." It was noted "She kicks up her heels for religion."

LOUISIANA

Rosalie Branigan, Slidell, reports: Aldersgate Liturgical Dance Choir (U. Meth.), Slidell and Broadmoor Liturgical Dance Choir (U. Meth.) Baton Rouge, and a five church Children's Group participated in the Bishop's "Gathering" at the Centreoplex in Baton Rouge on March 9.

LETTERS TO THE EDITOR

From Governor's Residence, Columbus, Ohio to Pam Gwozdz, Cleveland, November 7, 1990:

What a marvelous contribution you made through your gift of dance to the Mary's Pence Ritual of Blessing. Your interpretation of the "Song of Mary" was tremendously moving. It provided a visual for the deep inner reality we are searching for as Christian feminists. Thank you so much for being a part of the planning. Your hard work and dedication are much appreciated!

Keep up your wonderful work. The church needs women like you to help it rediscover the deep feeling side, the rich feminine nature we have repressed so long. Continue the dance!

Love and Peace,
Dagmar I. Celest,
First Lady of Ohio

RECOMMENDED READING

Prayers of the Cosmos, Meditations on the Aramaic Words of Jesus by Neil Douglas-Klorz, Hardback, signed first edition, $14.95, Harper & Row, July 1990.

Prayers of the Cosmos features line-by commentary that explores the Aramaic roots of each reading and a concluding series of meditations that will lead readers to experience the sound, feeling and meaning of Jesus' words in their lives.

Dance as Religious Studies, Edited by Doug Adams and Diane Apostolos-Cappadona, paperback, $19.95, A Crossroad Book, Crossroad/Ungar/Continuum, 370 Lexington, New York, NY 10017, May 19, 1990.

"All dance has its origins in religion. *In Dance as Religious Studies* choreographers, dancers, and scholars join hands in exploring the multiple connections between dance and religion in contemporary worship and ritual, in modern choreography based on religious subject matter, and in choreography that is not thematically religious.

"Paying particular attention to the history of dance in the Judeo-Christian tradition, *Dance as Religious Studies* celebrates the modern rediscovery of the human body as central to ritual and to religious faith. Further, a series of essays employing a feminist hermeneutic shows how the history of dance mirrors the relationship between the social and religious roles of women. An annotated bibliography of resources in dance and religion concludes the volume. Contributors are Doug Adams, Diane Apostolos-Cappadona, Susan Bauer, Valerie DeMarinis, Carla DeSola, Mayer I. Gruber, Martha Ann Kirk, Neil Douglas-Klotz, Judith Rock, Hal Taussig, Margaret Taylor."

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting at the home of Annie Zahradnik, Wickliffe, Ohio, January 11-12, 1991. Members Present: Barbara Eppich, O.S.U., Marilyn Freas, Pam Gwozdz, Carla Kramer, Margaret Marszal, H.M., and Annie Zahradnik. The meeting was called to order at 7:39 p.m. Sr. Barbara Eppich opened the meeting with prayer. The minutes were read by Marilyn Freas and approved. M/Sr. Margaret Marszal, S/Annie Zahradnik.

Future Board Meetings: The next board meeting is scheduled for April 12-13. Joyce Smillie has invited the board to meet at her retreat center in Connecticut. The Ohio Board members are considering the invitation and are checking their schedules. The place will be finalized by March 1.

Treasurer: The balance for the Sacred Dance Guild account as report in the December bank statement is $7,636.87. Income for the month of December was as follows: Membership $602.14, Donations $5.00, Interest to date $53.20. Disbursements for the month of December were: Reimbursements (11/18 to 12/18) 1990-1991 Director Publications $1,687.09, Fall Journal $908.00. Thus far, the Annual Fund Raiser has yielded $757.00 and will be recorded in the next treasurer report. In a letter dated December 18, 1990, the outgoing treasurer states that the Rocky Mountain Chapter has not cashed their rebate check from October 21, 1990. When it is cleared, the balance held in Virginia Beach, Virginia, of $1,280.64 will be sent to the present treasurer of the Sacred Dance Guild.

Corresponding Secretary: All new members have received their packets except for the six names Carla Kramer submitted on January 11. Thank-you letters need to be sent for fundraising donations. Annie Zahradnik has only four bibliographies left. Annie wrote to Joyce Smillie. Joyce has 37 copies and will be sending Annie 30. Annie has received two boxes of directories and is currently up-to-date on her responsibilities.

Resource Director: Joyce Smillie will be sending Annie Zahradnik 30 bibliographies immediately. Five copies of the bibliography were sold in July. She has only sold one bibliography to a library. Joyce answered two requests for information. She has not yet closed out the account for Festival 90. She just recently received the bookstore materials from Sharon Miller. The Fina account balance is $1,191.00. The breakdown of the account is as follows: Sale of bibliography $199.00, Dancewear profit $547.93, Postage $33.85, Interest from Nov., 1986 $210.22, Donation $200.00.

Vice President: By Monday, January 14, all correspondence will be up-to-date. Sr. Margaret Marszal sent letters representing Pam Gwozdz. This was taken from Executive Directives which state that only four valid addresses could be used. Sr. Margaret chose Pam's name and address. She checked on the need for bibliographies in the area and ran a computer check on the County and Cleveland Public Libraries only on the public dance books on file. There is no crossover computer search between Catholic College libraries in the Cleveland area. The people in the area who would make most use of sacred dance books would be Catholic Colleges, but there is no cross computer system available. Sr. Margaret also stated that she investigated the cost of developing a logo, and felt the recent S.D.G. logo cost was economical.

President: Pam Gwozdz has been busy corresponding with board members.

Program Director: The *Journal* article is correct regarding information for Festival 91. Diane Rawlinson is still working on fund-raising activities, and is using a professional fund-raiser to help the Lakeshore Chapter. The faculty is set and they are working on the brochure. The brochure will be sent out in February. The seed money was deposited in an interest-bearing account. Diane is still working on costs for participants.

Journal Editor: 900 copies of the Winter *Journal* were printed. The theme of the Spring issue is "From the Center East Meets West in Sacred Dance." This is to acquaint members with the leaders of Festival 91. Toni' Intravaia sent ten copies to Pam Gwozdz, ten copies to Elsie Keeffe, and the remaining to Annie Zahradnik.

Membership Director: Carla Kramer stated there were 680 current members of the Sacred Dance Guild since the October Board Meeting. There are 19 new members, 3 renewals, and 7 "drop-renews." One set of labels were sold to P.S.R. for $40. Carla contacted Susan Cole about renewals and membership dues that were paid at Festival 90 that were not yet paid to the National Treasurer. She will follow through with Susan for payment.

Director of Regions and Chapters: Joan Huff will be in Florida until April. She gave Pam her new address and phone number. New brochures and other information should be mailed to Joan in Florida. Joan has been in contact with Chapter Presidents and Regional Representatives.

Publicity Director: Elsie Keeffe sent all financial reports to Sr. Barbara Eppich. The fund-raising mailing costs were $179.63. As of January 11, 1991, 27 members have responded with contributions for a total of $757. The Board and the Guild would like to publicly thank Elsie for a "good job." Elsie is looking forward to doing another fund raiser in September, 1991.

Festival '90: Susan Cole sent information to Sharon Miller. She sent Sr. Barbara seed money. The Festival '90 account is still open.

Bibliography: Kay Troxell is continuing her work on the bibliographies. She requested that the Board decide the number of bibliographies to print. Kay plans to have the whole bibliography on the hard disc of her IBM compatible computer.

The meeting was adjourned for the evening at 10:25 p.m. (M/Sr. Margaret Marszal, S/Sr. Barbara Eppich.) The meeting reconvened on Saturday morning, January 12, at 9:55 a.m.

Old Business

Bibliographies: Kay Troxell is working on bibliographies. She wanted to know how many the Sacred Dance Guild would like to order. After discussion, the Board decided 1,000 would be sufficient and cost effective.

Brochures: The brochures are not yet completed. The final copy will be sent to the Board as soon as possible. Pam Gwozdz will make the final decision. The target date for completion of this project is the beginning of February. It was recommended that the brochure be reviewed, revised, and remade if needed every three years.

Logo: The Board recommended a minor revision on the logo before the brochures are printed. The change will be sent to Paul Stoub.

Pamphlet Chairperson: Ellen Roberts Young was appointed as Pamphlet Chairperson. The Board will send her a list of names of people who are interested in working on the pamphlet. She will choose two people who would assist her on a Pamphlet Committee. The committee would edit as well as produce the pamphlets. In order to defray the cost of the pamphlets, a minor charge would be assigned based on expenses. Ellen will be asked to write an article for the Spring *Journal* to introduce the role and function of the committee as well as ask members to submit entrees for the pamphlets. The Board will ask Ellen to assess the cost and resources available for the production of the pamphlet and submit the information to Pam. The distribution of the pamphlets will be the responsibility of the Corresponding Secretary.

New Business

Publishing Dance Articles: Susan Cole wrote and recommended that someone from the Guild write on a regular basis for a different national publication. Pam Gwozdz will call Elsie Keeffe to investigate newspapers and magazines to which the Guild could submit articles.

Job Descriptions: Sr. Margaret Marszal moved that each board member write a clear job description before she/he leaves office. If there are any specific procedures important to a particular office, they should also be written up. This procedure would assist a smoother transition for new board members. Sr. Barbara seconded the motion. Passed.

I.C.D.F.: The Sacred Dance Guild received a letter from Mary Jones of the International Christian Dance Fellowship. She is interested in promoting I.C.D.F. across the United States. The Board discussed how this would affect the Guild. Pam will personally correspond with Mary Jones to clarify the relationship of the S.D.G. with I.C.D.F.

The *Journal:* Regional Directors requesting extra *Journals* for publicity will receive two free *Journals.* Additional copies would cost $4 each, which includes postage and handling. The Board has received many enthusiastic compliments for the professional "new look" of the *Journal.* Thank you, Toni' and Paul!

The meeting concluded at 2:27 p.m. M/Annie Zahradnik, S/Carla Kramer.

As a postscript, the Board and the Sacred Dance Guild would like to extend their condolences to Joann Flanigan and her family on the death of her daughter-in-law.

CALENDAR

Dance Workshops

Apr. 3 - 7, 1991 - NATIONAL DANCE ASSOCIATION with a session in liturgical dance. Contact: National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, Va 22091.

Apr. 27, 1991 - VISIBLE VOICE OF GOD, Annual Concert, Suzanne Horn, Coordinator. Contact: Suzanne Horn, 455 W. Maple Street, Glendale, CA 91204.

May 4, 1991 - MOVING IN THE SPIRIT, giving voice through movement performance 1:00 p.m. Southside High School. Contact: Moving in the Spirit, P.O. Box 17628, Atlanta, Georgia 30316.

June 14 - 16, 1991 - DANCE: A FORCE FOR SOCIAL CHANGE?, American Dance Guild Annual Conference, 92nd Street YM-YWHA Dance Center, New York, NY. Contact American Dance Guild, 31 W. 21st St. 3rd Fl., New York, NY 10010.

June 10 - 28, 1991 - THE ART OF THE DANCE OF ISADORA DUNCAN IN RELATION TO CLASSICAL GREEK ART, HISTORY, MYTHOLOGY, Wake Forest University. Contact: Rebecca Myers, Box 7234, Winston-Salem, NC 27109.

June 28, 1991 - CHILDREN'S DANCE: BEYOND ACTIVITY, Sixth International Canadian/American Forum, Kingston, Ontario. Contact: Diane Burke-Walker, Canada Liaison, Center for Dance, University of Idaho, Moscow, ID 83843.

July 15 - 19, 1991 - BIBLICAL HUMOR WEEK featuring mime, storytelling, drama, and clowning. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

July 21 - 27, 1991 - IMAGINE THAT!, at John Carroll university, Cleveland, Ohio. Contact: Phoenix Power & Light Co., Inc., Phone 800-258-5323.

July 22 - 28, 1991 - SACRED DANCE IN ORDINARY TIME, Valvermo, CA with Carla DeSola. Contact: Jeannine M. Bunyan, 9639 Langdon Avenue, Sepulveda, CA 91343.

July 22 - 26, 1991 - EXPERIENCING SPIRITUALITY THROUGH MUSIC with Doug Adams and Robert Maynord. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

July 22 - Aug 2, 1991 - DANCE AS EMBODIED PRAYER, taught by Celeste Schroeder, Regent College, 5800 University Boulevard, Vancouver, B.C. Canada V6T 2E4. Contact: Regent College.

July 29 - Aug 2, 1991 - DANCE AND THE CHURCH: DANCE AS AN ART OF HUMAN LIBERATION with Doug Adams, Carla DeSola, Margaret Taylor Doane, Cynthia Winton-Henry, Michael Mansfield, Gordon Dragt, Robert Maynord and others. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

Aug. 5 - 9, 1991 - THE SPIRIT MOVES: SACRED DANCE. An intensive week of dance, prayer and reflection. Contact: Dr. Carol Voisin, PSR Summer School, 1798 Scenic Avenue, Berkeley, CA 94709.

Aug. 13 - 18, 1991 - SACRED DANCE GUILD FESTIVAL '91, Barat College, Chicago, Il. Contact: Diane Rawlinson, 1079 S. Fairfield, Lombard, IL 60148.

Aug 22 - 29, 1991 - INTERNATIONAL CHRISTIAN DANCE FELLOWSHIP CONFERENCE for leaders in dance ministries, Jerusalem. Theme: "Preparing the Way." Contact: Mary A. Jones, 11 Amaroo Crescent, Mosman, M.S.W. 2088 Australia.

Sep. 22 - 27, 1991 - THE WORD IN THE WORLD: COMMUNICATING CHRIST TOGETHER, the second international working conference for Christians in media, to be held in Sheffield, England. Contact: Bill Thatcher, Executive Director, ICMC, Box 60632, Seattle, WA 98107.

Executive Board Meetings

(Open to all SDG members):

Spring Meeting: April 12 - 13, 1991, Joyce Smillie's house, Connecticut.

General Meeting: August 13 - 18, 1991, Barat College, Chicago, Illinois.

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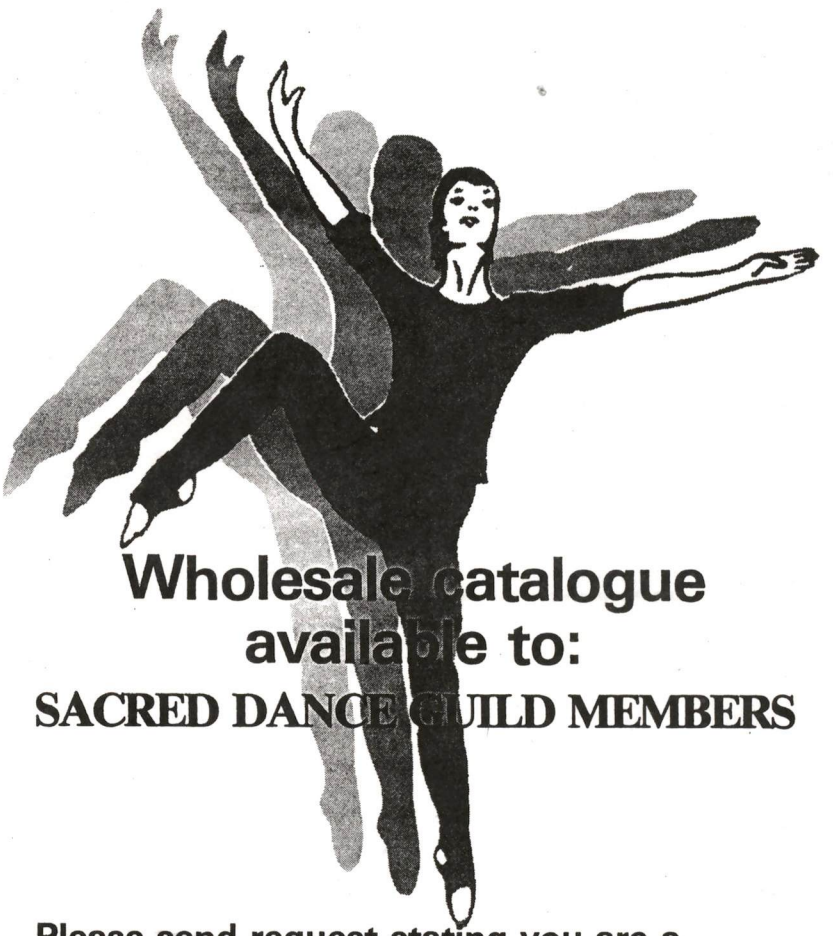

Wholesale catalogue available to:

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Please send request stating you are a member of SDG to:

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